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A word more before we take up our specific subject. Very little glass antedates the XIII. century, although the Germans claim some at Augsburg of the XI. century. The different styles are, by Winston, a great English authority, divided thus:—Early Gothic, to about 1280. Decorated Gothic, to 1380. Perpendicular Gothic, to 1530.

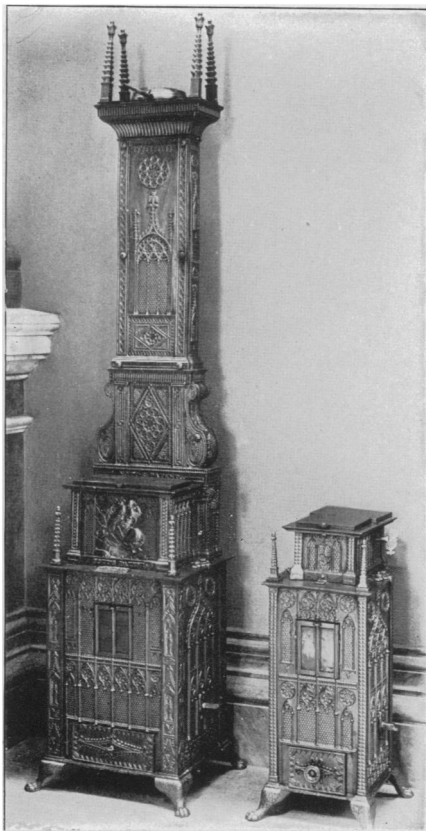
CHARLES E. DANA.



OLD AMERICAN STOVES

Through the generosity of Messrs. J. Kisterbock & Son, of Philadelphia, two Nott stoves have recently been added to the Museum collection, which are interesting as types of early American experiments in stove-making. Very little had been accomplished toward the proper heating of houses until recent times, fireplaces and stoves being the only aids to comfort, and these curious specimens were the result of experiments made by Dr. Eliphalet Nott. He was interested in the use of materials of combustion, spent many years and much money in investigations, and finally succeeded in almost perfecting the essentials of the base-burning stove.

A glance at the personality of Dr. Nott is quite worth while. Being born in the last years of the eighteenth century (1773), he belonged to that group of men who were pioneers of American life,—men who achieved through difficulties, with practically no resources at their command. He came of humble but intelligent parents, living in Connecticut; had perhaps more than the usual education of the boys of that period, and was an ordained minister at twenty-two. First a missionary in the New York wilderness, his fame as a preacher spread rapidly, and at the early age of thirty-one, he was called to the presidency of Union College, Schenectady. Here he remained as President for sixty-two years, doing much for the advancement of education in New York, as well as for the youth of his day who were fortunate enough to come in contact with his forceful personality. He



"CATHEDRAL" STOVES
Invented by Dr. Eliphalet Nott
Made in New York about 1820

seems to have been a universal genius mechanically, for he worked along many lines of research, and we find him a friend of Robert Fulton, among the first to aid him in his efforts toward steam navigation.

As the illustration shows, these Nott stoves are curious in shape and design, with a decided Gothic tendency, and are exceedingly ornamental.

It is interesting to note the difference between their ornamentation and that of the decorated stove plates which are exhibited with them in the Museum collection. The Nott stoves are covered with meaningless, conventional design, over-ornate, and showing the debasement of art which prevailed during the early years of the nineteenth century. But to turn to these old stove plates,—products of the Pennsylvania-Germans of the eighteenth century. These worthy citizens had brought with them to the New World the feeling for art which was deeply implanted in their natures, and even in their simple household utensils they endeavored to create something that was beautiful. On many of these plates we see Bible scenes, lettered with instructive texts; on others the favorite tulip is shown in every variety of design, combined with hearts and scrolls into a perfect whole, though the medium in which the artist must work is exceedingly cold and unsympathetic.

The old Pennsylvania stoves were box-shaped affairs not more than two feet square, and one can imagine in spite of their charm of decoration that one would choose the more noble proportions of the "Nott's patent" when it was a question of overcoming the cold winds of a wintry day.

MARY H. SHAFFNER.



AMERICAN "MAJOLICA"

As early as 1850 Messrs. Minton, of Stoke-upon-Trent, England, introduced a new cream-colored ware covered with richly tinted glazes, to which they gave the name Majolica. This ware was not of the nature of the old tin enameled maiolica of the Italian potters, but was glazed with lead rendered opaque by metallic oxides of various beautiful colors. Large vases, centrepieces and tableware, elaborately and artistically modeled, were produced in great profusion, and for many years this so-called majolica formed a large part of the productions of this well-known factory.



BASE BALL PITCHER
Phoenixville "Majolica"

Just previous to the Centennial Exhibition, James Carr, of the New York City Pottery, introduced the manufacture of this ware into the United States, some of his patterns being reproduced from the Minton forms. In the Museum collection are several good examples of Carr's majolica, which are characterized by good modeling and fine coloring.

About 1880 the pottery at Phoenixville, Pa., now extinct, took up the manufacture of this ware, which was named "Etruscan Majolica." Competent